

Behind Blue Eyes

Limp Bizkit - Album Version

Words & Music:
Pete Townshend
Bearbeitung: B. Scherler

♩ = 120
Intro

Musical notation for measures 1-3 of the Intro. The staff shows a treble clef, key signature of one sharp (F#), and common time (C). The melody consists of eighth and quarter notes. The guitar part is shown in TAB format below the staff, with fret numbers (0, 2, 3) and a 'p' (palm mute) marking. The first measure has a 'p' marking under the first two notes. The second measure has a 'p' marking under the last note. The third measure has a 'p' marking under the first note. The TAB for measure 1 is: 0 2 2 0 0 2. The TAB for measure 2 is: 3 2 0 0 3 0. The TAB for measure 3 is: 0 2 3 2 3 2.

Musical notation for measures 4-6. The staff shows a treble clef, key signature of one sharp (F#), and common time (C). The melody continues with eighth and quarter notes. The guitar part is shown in TAB format below the staff, with fret numbers (0, 2, 3). The TAB for measure 4 is: 0 2 3 2 3 2. The TAB for measure 5 is: 3 2 2 2 3 3. The TAB for measure 6 is: 3 2 2 2 3 3.

Musical notation for measures 7-9. The staff shows a treble clef, key signature of one sharp (F#), and common time (C). The melody continues with eighth and quarter notes. The guitar part is shown in TAB format below the staff, with fret numbers (0, 2). The TAB for measure 7 is: 0 2 2 2 0 0. The TAB for measure 8 is: 0 2 2 2 0 0. The TAB for measure 9 is: 0 0 0 0 2 0. The word "Verse" is written above the staff at the start of measure 9.

Musical notation for measures 10-12. The staff shows a treble clef, key signature of one sharp (F#), and common time (C). The melody continues with eighth and quarter notes. The guitar part is shown in TAB format below the staff, with fret numbers (0, 2, 3, 4). The TAB for measure 10 is: 0 0 0 0 0 0. The TAB for measure 11 is: 2 3 0 3 0 3. The TAB for measure 12 is: 0 3 0 3 0 0. The TAB for measure 10 also includes a '3' marking under the first note.

13

TAB

16


TAB

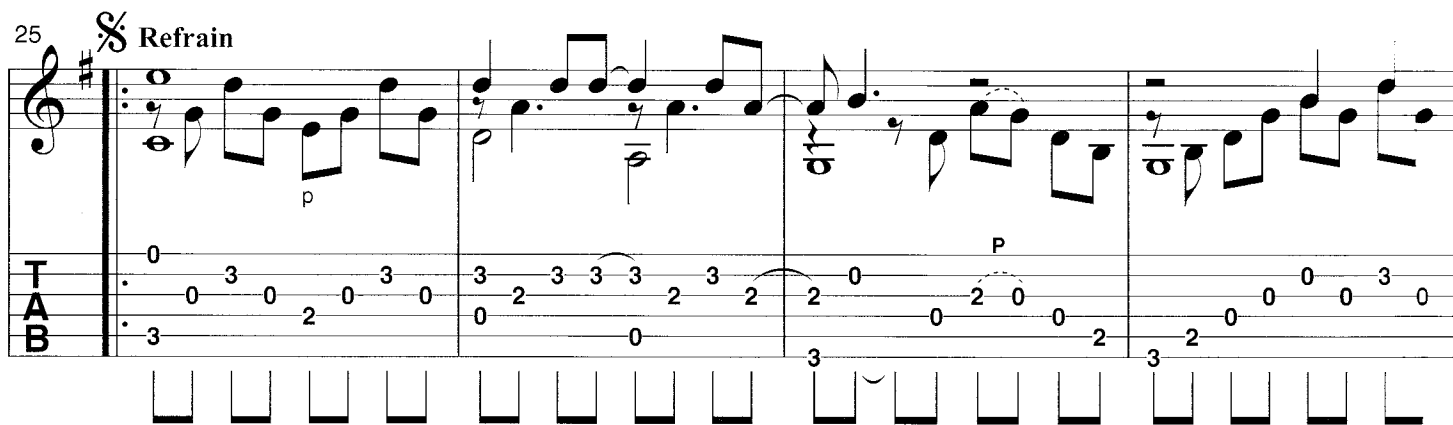
19

TAB

22

TAB

25  Refrain



TAB

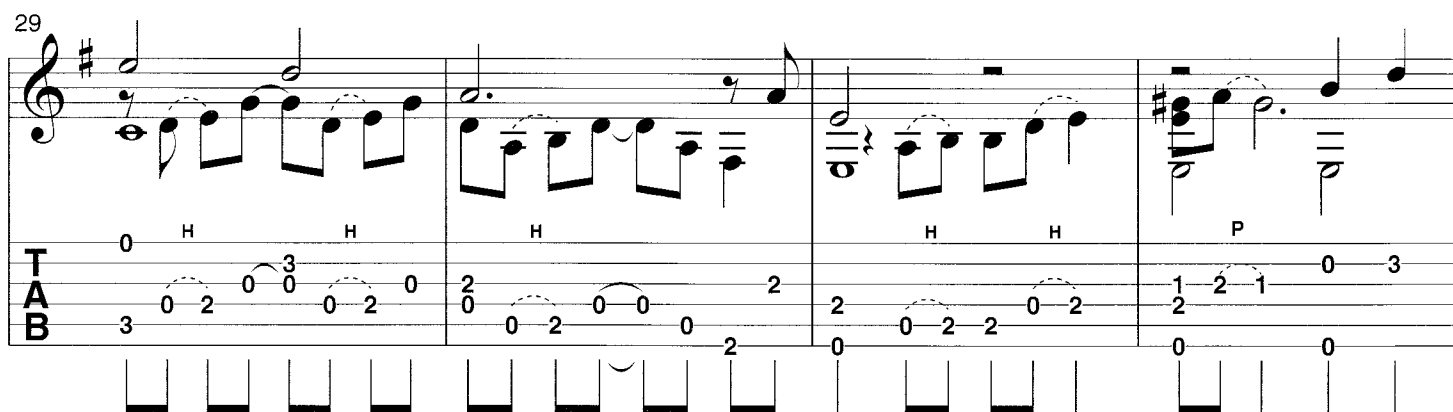
0 3 0 2 0 3 0

3 2 3 3 3 2 3 2 2 0

0 2 0 0 2 0 0 2

3 2 0 0 0 3 0

29



TAB

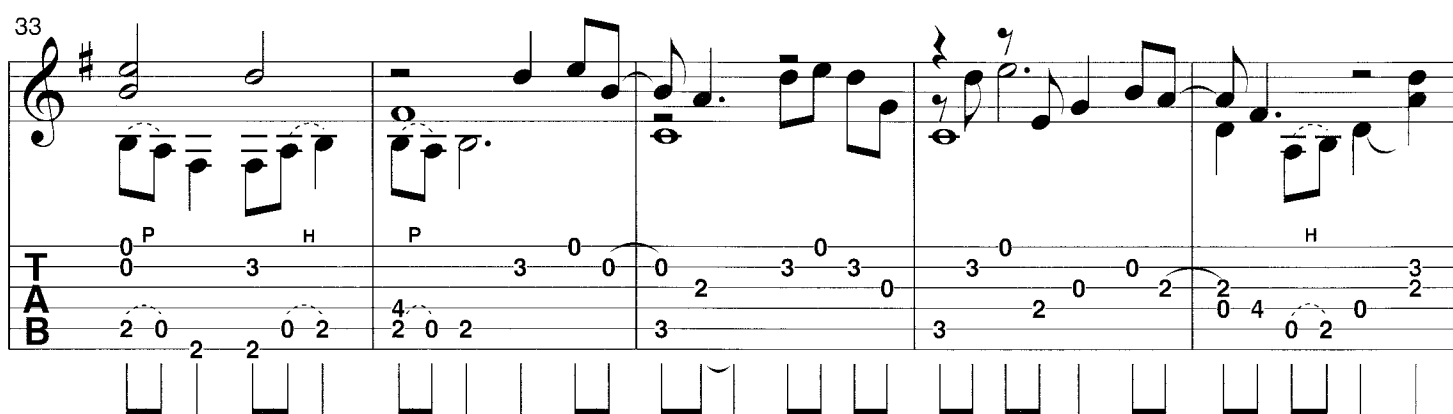
0 3 0 2 0 3 0

2 0 0 2 0 0 0 2

2 0 2 2 0 2

1 2 1 0 3

33



TAB

0 3 0 2 0 2

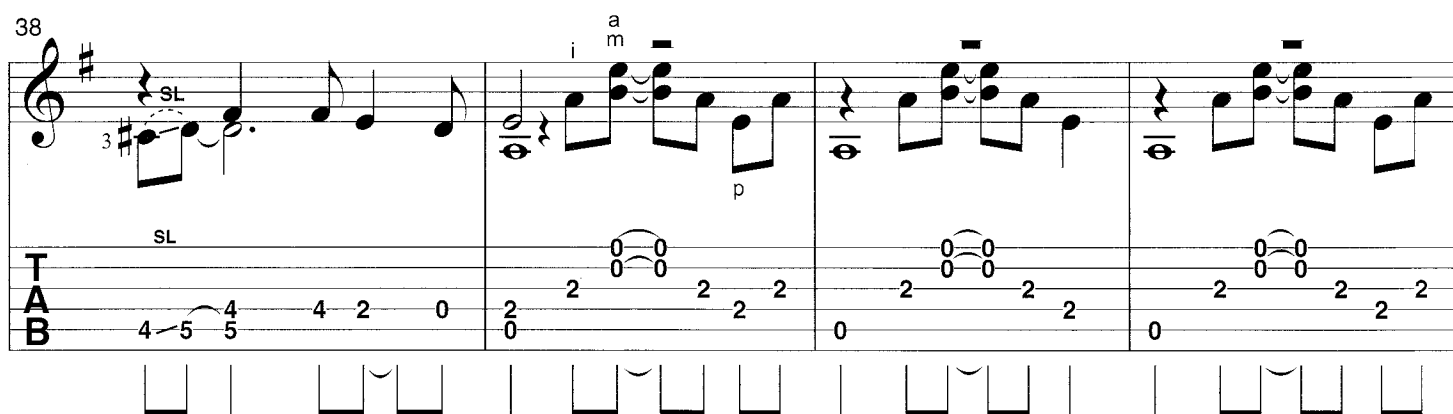
4 0 2 3 0 3 0

3 2 0 0 2

2 0 4 0 2 0

3 2 0 0 2

38



TAB

SL

0 0 0 2 2 2

0 2 2 2

0 2 2 2

42 Θ Verse

TAB

0 2 0 0 2 2 0 0 0 0 0 0 2 3 0 3 0 3

46

TAB

3 0 3 0 0 2 0 3 0 3 0 3 2 0 2 2 0 2 2 0 2 2 2

51

TAB

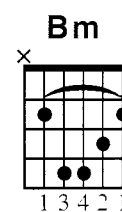
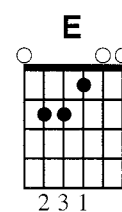
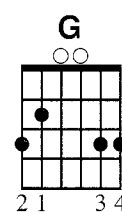
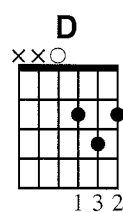
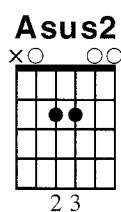
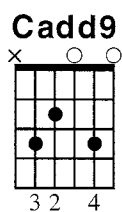
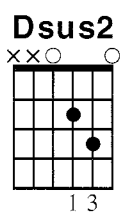
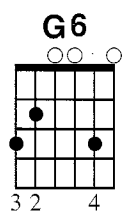
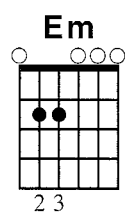
0 0 0 0 2 0 0 0 0 0 0 0 2 3 0 3 0 3 3 0 3 0 0 0

55

TAB

2 3 0 3 0 3 3 0 2 2 0 0 0 0 0 2 0 3 2 2 0

Dal Σ
al $\Theta-\Theta$



Em

Zupfbegleitung:
Picking Pattern:

etc.
usw.

etc.
usw.

Rhythmusbegleitung:
Strum Pattern:

Behind Blue Eyes

Intro

Em | **G6** | **Dsus2** | | **Cadd9** | | **Asus2** | |

Verse

Em | **G6** | **Dsus2** |
1. No one knows what it's like — | — to be the | bad man, — | — to be the |

Cadd9 | **Asus2** | **Em** |
sad man, — | — be - | hind blue eyes. — | — And | no one knows — what it's like — |

G6 | **Dsus2** | **Cadd9** | **Asus2** |
— to be | hat - ed, — | — to be | fad - ed — | — to tel - ling on | - ly lies. — | — But my |

Refrain

Cadd9 | **D** | **G** | **Cadd9** | **D** |
: dreams — | — they aren't — as emp - ty — | — as my | con - scious | seems — to |

E | **Bm** | **Cadd9** |
be. — | — I have | hours, — | — on - ly lone | - ly — | — my love is venge - |

D | **Asus2** | **⊕** |
- ance — | — that's nev - er | free. — | — | — | — |

Verse

Em | **G6** | **Dsus2** |
2. No one knows — what it's like — | — to feel these | feel - ings — | — like i do, |
3. No one knows — what it's like — | — to be mis - | treat - ed, — | — to be de - |

Cadd9 | **Asus2** | **Em** |
— | — and I blame | you! — | — | No one bites — back as hard |
feat - ed — | — be - hind — | blue eyes. — | — | No one knows — how to say — |

G6 | **Dsus2** | **Cadd9** |
— on their | an - ger — | — none of my | pain woe — | — can show |
— that they're | sor - ry — | — and — don't | wor - ry — | — I'm not — |

Asus2 | **⊕ Em** |
through. — } | — But my :|| Dal **⊗** al **⊕ - ⊕** | 4. No one knows what it's like |

G6 | **Dsus2** | **Cadd9** | **Asus2** |
— to be the | bad man, — | — to be the | sad man — | — be - | hind blue eyes. — | — |

BEAUTIFUL

Christina Aguilera - Single Version

Words & Music:
Linda Perry
Bearbeitung: B. Scherler

Words & Music:
Linda Perry
Bearbeitung: B. Scherler

♩ = 76
Intro

1.

TAB

8

simile

p

TAB

0 2 3 0

2 0 2 0

1 0 1 1 0 1 3

0 2 3 0 3 3 2 3 0

0 0 0 0 0 0 0 0

Refrain

14

TAB

17

TAB

20

TAB

23

TAB

27 **2. Bridge**

30

33 **Refrain**

36

TAB

39

TAB

0 3 0 1 0 0 0 3 3 3 0 2 2 0 3 3 2 2 2 0 2 3 0 2 3 3 3 4

42

TAB

3 4 0 2 2 0 0 0 0 0 0 0 3 0 1 0 0 0 0 0 2 3 3 2 3 0 2 3 0 2 0 2 3

45

rit.

TAB

3 2 2 2 2 3 3 0 3 3 3 3 3 2 0 2 0 2 0 2 0 3 3 3 1 0 1 0 1 0 3 3 2 0

Beautiful

Intro

D _____ | **D/C** _____ | **Bm** _____ | **B \flat** _____ :| **B \flat** _____ ||

Verse

D _____ | **D/C** _____ | **Bm** _____ |
 1. Ev-ery day _____ is so won-der-ful _____ and sud - den - ly, _____ it's hard to breathe.
 2. To all your friends, _____ you're de - lir - i - ous, _____ so con-sumed _____ in all your doom.

B \flat _____ | **D** _____ | **D/C** _____ | **Bm** _____ |
 Now and then, _____ I get _____ in - se - cure _____ from all the fame, _____ I'm so a-shamed.
 Try - ing hard _____ to fill the _____ emp-ti - ness _____ the piece is gone _____ and the puz - zle un -

B \flat _____ | **G** _____ | **Em7** _____ | **D** _____ | **D/C** _____ |
 I am beau-ti - ful no _____ mat-ter what they say. _____ Words can't bring me down.
 You are beau-ti - ful no _____ mat-ter what they say. _____ Words won't bring you down.

Bm _____ | **G** _____ | **Em7** _____ | **D** _____ | **D/C** _____ |
 I am beau-ti - ful in _____ ev - ery sin - gle way. _____ Yes, _____ words can't bring me down.
 You are beau-ti - ful in _____ ev - ery sin - gle way. _____ Yes, _____ words can't bring you down.

Bm _____ | **G** _____ | **D** _____ | **D/C** _____ |
 So, don't you bring me down _____ to - day. _____
 So, don't you bring me down _____

Bm _____ | **B \flat** _____ | **D** _____ | **D/C** _____ |
 to - day. _____ No mat - ter what we do. _____ No mat - ter what they say.

Bm _____ | **B \flat** _____ | **D** _____ |
 We're the song in - side the tune, _____ full of beau-ti - ful mis - takes. _____ And ev - ery - where we go,

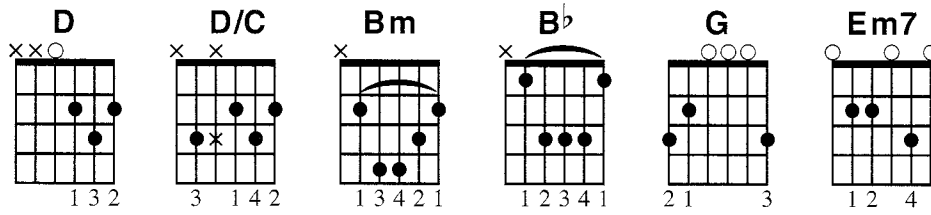
D/C _____ | **Bm** _____ | **B \flat** _____ |
 the sun will al - ways shine. _____ And to - mor - row we might a - wake _____ on the oth - er side.

Refrain

G _____ | **Em7** _____ | **D** _____ | **D/C** _____ | **Bm** _____ |
 Cause we are beau-ti - ful no mat - ter what they say. _____ Yes, _____ words won't bring us _____ down. _____

G _____ | **Em7** _____ | **D** _____ | **D/C** _____ | **Bm** _____ |
 We are beau-ti - ful in _____ ev - ery sin - gle way. _____ Yes, _____ words can't _____ bring us down. _____

Em7 _____ | **D** _____ | **D/C** _____ | **Bm** _____ | **B \flat** _____ | **D** _____ ||
 So, don't you bring me down _____ to - day. _____



D

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

etc.
usw.

2 Akkorde pro Takt:
2 chords in a bar:

D D/C

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

Music & Words:

Bearbeitung: B. Scherler

Intro ad lib.

13

TAB

16

TAB

19

TAB

22

TAB

Refrain

25 C I

TAB: 1 1 1 1 1 1 3 1 1 1 0 H 0 0 0 3 3 3 0 0 0 3 3 3 3 3

3 2 3 2 3 0 2 3 2 0 0 0 2 0

28 C I

TAB: 3 1 1 1 2 2 0 2 1 1 1 1 1 1 3 1 1 1 0 H 0 0 0 0 0 0 0 0

2 2 0 2 3 2 3 2 3 0 2 3 2 3 3 2 3 3

31

TAB: 0 3 3 3 0 0 3 3 0 1 1 0 0 0 0 H 0 0 1 0 1 0 2 0 0 0 0 0

1 2 2 2 1 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dal S al $\text{C}-\text{C}$

Solo ad lib.

33 C a m i a m i

TAB: 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1

2 2

35

TAB 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 1 2 4 0 0 4 0 0 0 0 0

37 **CI**

TAB 1 2 3 3 3 3 2 3 3 2 3 1 2 3 1 0 1 3 2 3 3 3 3 3

39

TAB 5 6 7 5 6 7 5 6 7 5 6 7 0 1 2 0 1 2 0 1 0 2 0 0

41 *Fine*

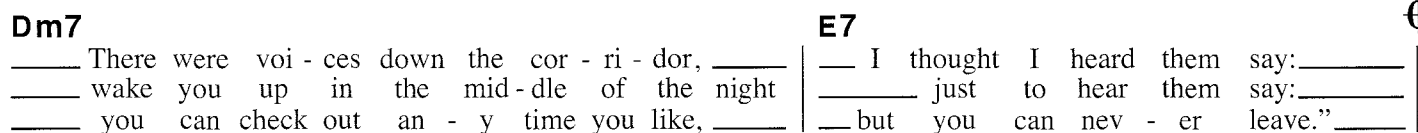
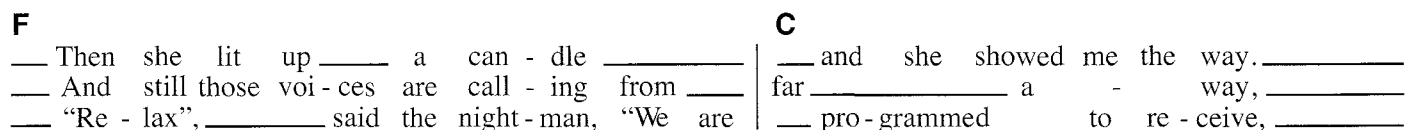
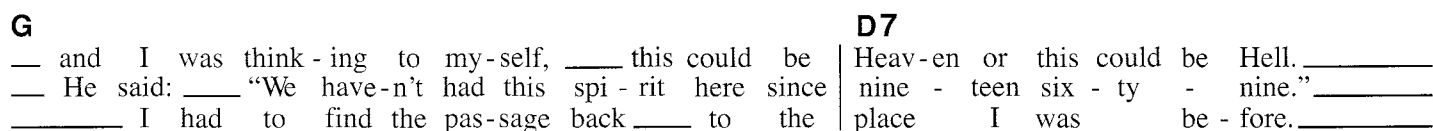
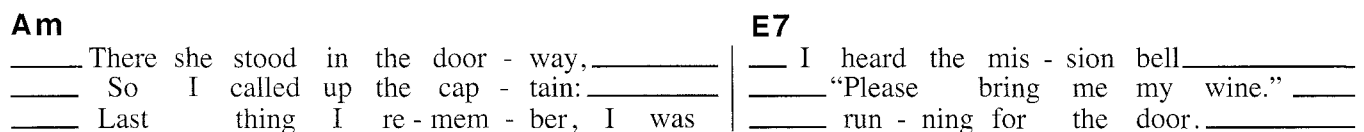
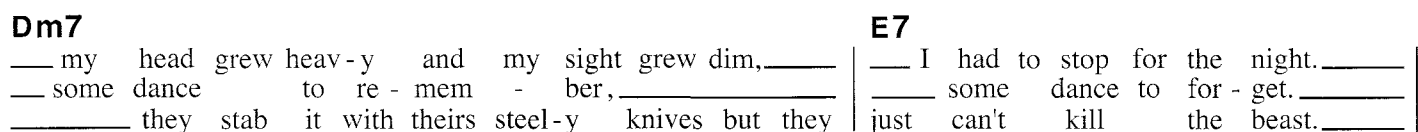
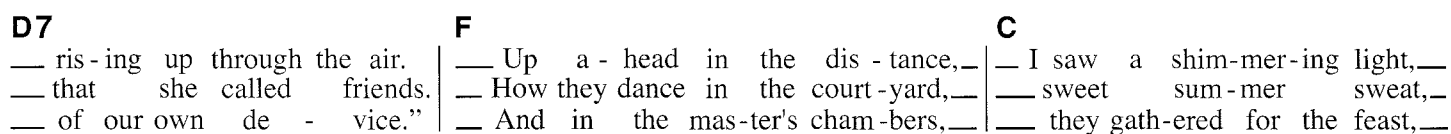
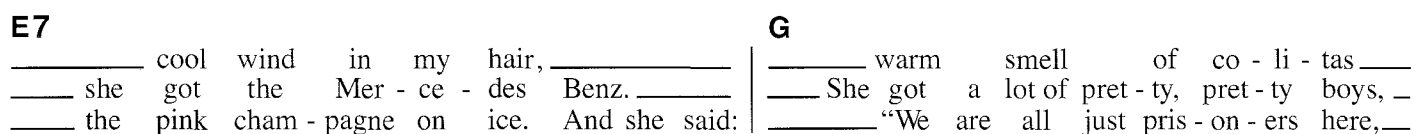
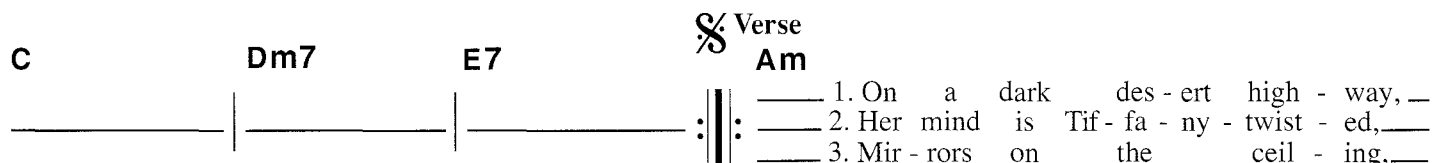
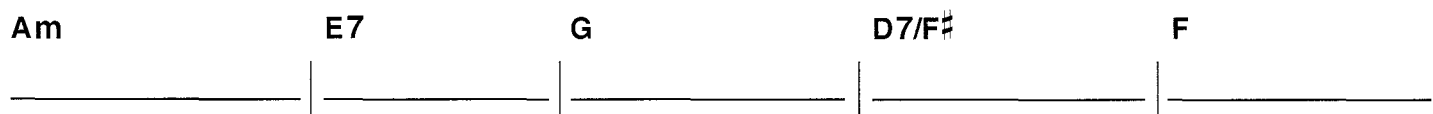
TAB 0 1 2 0 1 2 7

Version ohne Solo:
gehe vom \oplus direkt zu Fine

Version without solo:
from \oplus go directly to Fine

Hotel California

Intro ad lib.



Refrain**F****C****E7**

___ Wel- come to the Ho - tel Ca - li - for | - nia, _____ such a | love - ly place, such a love - ly place, such a |
 ___ Wel- come to the Ho - tel Ca - li - for | - nia, _____ such a | love - ly place, such a love - ly place, such a |

Am**F****C**

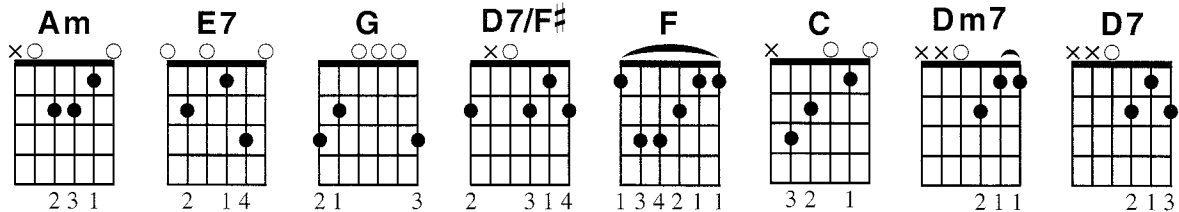
love - ly face. _____ | Plen - ty of room at the Ho - tel Ca - li - for | - nia, _____ an - y time |
 love - ly face. _____ They | liv - in' it up at the Ho - tel Ca - li - for | - nia, _____ what a |

Dm7**E7**

___ of year, an - y time of year, you can | find it here. _____ :|| Dal $\frac{8}{8}$ al $\phi - \phi$
 nice sur - prise, what a nice sur - prise, bring your | al - i - bis. _____ :||

 ϕ **Am****E7****G****D7****F****C****Dm7****E7***Fine***Am**

||: _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ :|| _____ | _____ ||

**Am**

Zupfbegleitung:
Picking Pattern:

T A B

Z M R M Z M R M Z M R

D D

i m a m i m a m i m a

p p

Rhythmusbegleitung:
Strum Pattern:

etc. usw.

etc. usw.

13

TAB

3 0 0 3 0 0 1 3 3 3 3 2 3 3 3 3 3 3

3 3 2 3 3 2 0 0

16

TAB

3 3 3 2 2 1 0 0 2 0 1 2 2 2 0 0

3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

19

TAB

3 0 3 3 1 0 0 0 0 0 3 3 3 0 0 0

0 2 0 2 2 0 0 0 0 2 0 0 0 0 0 0

22

TAB

0 1 2 1 2 2 1 0 1 2 1 1 1 1 3 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

25

TAB

28

Nicht slappen Takte 29 & 30
No slapping bars 29 & 30

TAB

32

CH

TAB

35

TAB

38 CH

TAB: 0 2 1 2 1 3 4 3 4 3 0 5 0 3 0 2 3

41

TAB: 2 2 2 2 0 5 0 3 0 5 0 7 0 3 1 0 0 1 0 1

44

TAB: 0 1 0 1 0 1 1 0 1 0 1 2 3 2 3 2 3 3 3 3

Nicht slappen Takt 46
No slapping bar 46

47 **Interlude**

TAB: 3 0 3 0 3 0 3 3 0 1 0 1 0 3 1 0 1 0 3

50

TAB

53

1. 2.

Nicht slappen Takte 53 – 56
No slapping bars 53 – 56

TAB

G G/B Cadd9 Em/B Am7 Em D/F# G7

2 1 3 4 1 3 4 2 1 3 4 2 3 2 1 1 2 4 1 3 4 2 1 1 2 4 2 1 3 2 1 3 2 1 3 1 3 1 2 1

G7/B Em7/B Cm Em7 D7 D7b9 Bm7

2 1 1 2 4 1 3 4 2 1 1 2 4 2 1 3 2 1 3 1 3 1 2 1

More Than Words

Intro

G G/B Cadd9 Am7 C D G G/B Cadd9 Am7 C D G ||

Verse

G/B Cadd9 Am7 C D G
 1. Say - in' I love you__ is not the words. I want __ to hear__ from you.
 2. Now that I've tried to__ talk to you__ and make __ you un - der - stand.

G/B Cadd9 Am7 C D Em
 __ It's not that I want you__ not to say,__ but if __ you on - ly knew__
 __ All you __ have to do__ is close your eyes__ and just __ reach out__ your hands__

Em/B Am7 D G D/F# Em Em/B Am7
 __ how eas - y __ it would be to show me how you feel. __ More than words
 __ and touch me,__ hold me close don't ev - er let me go. __ More than words

D G7 G7/B C Cm G
 __ is all you have to do __ to make it real, __ then you would - n't have to say
 __ is all I ev - er need - ed you to show, __ then you would - n't have to say

Em7 Em7/B Am7 D7 ^(2.x) (D7b9) G G/B G G/B D/F#
 __ that you love __ me __ 'cause I'd al - read - y know. __ What would you do
 __ that you love __ me __ 'cause I'd al - read - y know. __ What would you do

(original:)
 Em Bm7 C Am7
 __ if my heart __ was torn __ in two? __ More than words __ to show you feel
 __ if my heart __ was torn __ in two? __ More than words __ to show you feel

D G G/B G G/B D/F#
 __ that your love __ for me is real. __ What __ would you say
 __ that your love __ for me is real. __ What __ would you say

(original:)
 Em Bm7 C Am7
 __ if I took __ those words a - way? __ Then you could - n't make things new
 __ if I took __ those words a - way? __ Then you could - n't make things new

Interlude

*-----
 D7 G G/B Cadd9 Am7
 __ Just by say - in': „I love you“. || __
 __ Just by say - in': „I love you“. || __

C D G G/B Cadd9 Am7 1. D7 G 2. D7 G
 __ :|| __ ||

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

G G/B Cadd9 Am7

etc.
usw.

etc.
usw.

*)

D7

Zupfbegleitung:
Picking Pattern:

T A B R M Z D

a
m
i
p

Rhythmusbegleitung:
Strum Pattern:

Summer Of '69

Bryan Adams - Unplugged Album Version

♩=142
Intro

Words & Music:
Bryan Adams & Jim Vallance
Bearbeitung: B. Scherler

0 3 2 2 3 2 3 2 3 2 0 3 2 0 2 2 2 3 2

4

Verse

3 2 2 2 0 2 3 2 2 2 2 3 3 3 3 2 3 2 2 2 0

7

0 0 0 0 0 0 2 0 0 2 2 2 2 0 2 2 2 3 3 3 3 3

10

2 0 3 2 0 3 0 0 0 0 0 0 2 0 0 2 2 2 2 0 3 0 0 0 0 2

26

TAB

0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0

[illegible]

32

TAB

36

TAB

39 **Interlude**

TAB

42

TAB

45 **Bridge**

TAB

48 **Bridge**

TAB

54

Interlude

TAB

5 3 5 3 3 3

0 3 2 2 3 3 3 2 3 0 3 2

0 2 2 3 2 3 0 2 3 2

57

TAB

0 2 2 2 3 2 3 2 2 0 2 2

0 2 2 2 2 2 2 2 2 2 2 2

Dal §
al 0-0

The first measure of the song is shown. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a five-line staff with a treble clef. The notes are: a quarter note on G4 (first line), an eighth note on A4 (second line), and a quarter note on B4 (third line). The bass line is written on a five-line staff with a bass clef. The notes are: a quarter note on D3 (first line), an eighth note on C3 (below the first line), and a quarter note on B2 (below the first line). The measure is enclosed in a box with a vertical line on the right side.

Summer Of '69

Intro

Dsus2 D Dsus4 D Dsus2 D Asus2 A Asus4 A Asus2 A
 _____ :||

Verse

D A
 _____ 1. I got my first real six-string, _____ bought it at the five - and - dime, _____

D A
 _____ played it till my fin - gers bled, _____ was the sum-mer of six - ty - nine. _____

D A
 ||: _____ 2. Me and some guys from school _____ had a band and we
 _____ 3. Ain't no use _____ in com - plain - in' _____ when you got a
 _____ 4. And now the times are chang - in', _____ look at every - thing that's

D
 tried real hard. _____ Jim - my quit and Jo - dy got mar - ried,
 job to do. _____ Spent my eve - nin's down at the drive in _____
 come and gone. _____ Some - times when I play that old six - string

A Bm
 _____ should have known we'd nev - er get far. _____ Oh, when I
 _____ and that's when I met you, yeah. _____ Stand - in' on your
 _____ think about you won - der what went wrong. _____ Stand - in' on your

A D G
 look back now, _____ that sum - mer seemed to last for - ev - er. _____
 ma - ma's porch _____ you told me that you'd wait for - ev - er. _____
 ma - ma's porch _____ you told me that it'd last for - ev - er. _____

Bm A D G
 _____ And if I had the choice, _____ yeah, I'd al - ways wan - na be there,
 _____ And when you held my hand _____ I knew that it was now or nev - er,
 _____ And when you held my hand _____ I knew that it was now or nev - er,

Bm A
 _____ those were the best days of my
 _____ those were the best days of my
 _____ those were the best days of my



1. Interlude

Dsus2 D Dsus4 D Dsus2 D
 life. _____

Asus2 A Asus4 A Asus2 A Dsus2 D Dsus4 D Dsus2 D

Asus2 A Asus4 A Asus2 A 2. Interlude
 Dsus2 D Dsus4 D Dsus2 D
 :|| life.

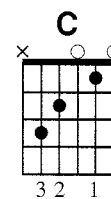
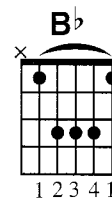
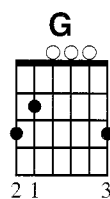
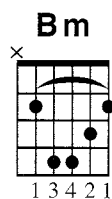
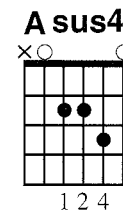
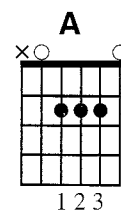
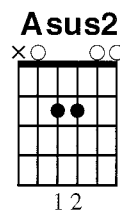
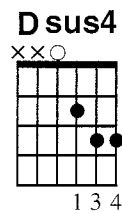
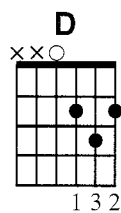
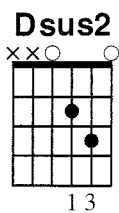
Asus2 A Asus4 A Asus2 A Dsus2 D Dsus4
 (Back in the sum-mer of six - ty - nine,

Bridge
 D Dsus2 D Asus2 A Asus4 A Asus2 A F
 yeah.) Man we were

B \flat C B \flat F
 kil-lin' time we were young and rest-less, we need-ed to un-wind. I guess

Interlude
 B \flat C Dsus2 D Dsus4
 noth-in' can last for-ev - er, for-ev - er. (Yeah)

D Dsus2 D Asus2 A Asus4 A Asus2 A Φ D
 Dal \S al Φ - Φ life.



Intro/Interlude

Dsus2 D Dsus4 D Dsus2D

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

Asus2 A Asus4 A Asus2A

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

D

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

usw.
etc.

usw.
etc.

usw.
etc.

Let It Be

The Beatles - Album Version

Words & Music:
John Lennon & Paul McCartney
Bearbeitung: B. Scherler

♩ = 74

Intro

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part on a treble clef staff and a bass part on a bass clef staff. The guitar part features a melody with a capo on the first fret, indicated by "a" and "i" above the first two notes. The bass part provides a harmonic accompaniment. Below the bass staff, there are guitar and bass tabs. The guitar tab uses numbers 0, 1, 2, 3 to indicate fret positions, with "0" for open strings and "3" for the third fret. The bass tab uses numbers 0, 1, 2, 3 to indicate fret positions, with "0" for open strings and "3" for the third fret. The tabs are aligned with the corresponding notes in the bass staff. The guitar part is written in a key signature of one sharp (F#) and the time signature is 4/4. The bass part is written in a key signature of one sharp (F#) and the time signature is 4/4. The guitar part is written in a key signature of one sharp (F#) and the time signature is 4/4. The bass part is written in a key signature of one sharp (F#) and the time signature is 4/4.

Verse

[illegible]

10

TAB

0 0 3 3 1 1 1 0 0 3 3 1 0 3 3 1 0 3 2 3 2

[illegible]

19

The musical score for exercise 19 is written for a single melodic line on a treble clef staff. The first measure contains a sequence of eighth and sixteenth notes, followed by a quarter rest. The second measure begins with a double bar line, followed by a series of chords and single notes, including a quarter rest. The third measure continues the melodic sequence. Below the staff is a tablature line with fret numbers (0, 1, 2, 3) and fingerings (T, A, B) indicated. The exercise is divided into three measures by vertical bar lines.

22

0 0 0 0 5 0 3 3 5 0

Refrain **CI**

25

TAB

1 0 3 5 3 3 3 1

1 2 2 0 0 0 0 1

0 0 3 0 0 0 3 0

28

TAB

3 1 1 1 0 3 1 1

1 0 3 5 3 3 3 1

1 2 2 0 0 0 0 1

Interlude

31

TAB

0 0 1 1 0 0 0 0

3 1 1 1 1 1 1 1

5 3 1 0 3 1 3 1

34

TAB

0 0 2 3 2 3

5 3 1 0 3 1 3 1

0 1 1 0 0 2 3 3

Let It Be

Intro

C **G** | **Am** **Fmaj7** **F6** | **C** **G** | ^{*1} **F*** **C/E** **Dm7** **C** | 1. When I ||

Verse

G **Am** **Fmaj7** **F6** **C** **G**
find my-self in times of trou-ble | Moth-er Ma-ry comes to me, | speak-ing words of wis-dom, let it |

^{*1} **F*** **C/E** **Dm7** **C** **G** **Am** **Fmaj7** **F6**
be. | And | in my hour of dark - ness she is | stand-ing right in front of me, |

C **G** ^{*1} **F*** **C/E** **Dm7** **C** **Refrain**
speak-ing words of wis-dom, let it | be. | Let it be, || **Am** **C/G**
| let it be, | let it be, |

F **C** **G** ^{*1} **F*** **C/E** **Dm7** **C**
| let it be. | Whis - per words of wis - dom, let it | be. | 2. And ||

Verse

G **Am** **Fmaj7** **F6**
| when the brok - en heart - ed peo - ple | liv - ing in the world | a - gree, |
| when the night is cloud - y, there is | still a light that shines | on me, |

C **G** ^{*1} **F*** **C/E** **Dm7** **C** **G**
there will be an an - swer, let it | be. | For | though they may be part - ed there is |
shine un - til to - mor - row, let it | be. | I | wake up to the sound of mu - sic. |

Am **Fmaj7** **F6** **C** **G** ^{*1} **F*** **C/E** **Dm7** **C**
still a chance that they will see, | there will be an an - swer, let it | be. |
Moth - er Ma - ry comes to me, | speak - ing words of wis - dom, let it | be. | } Let it be, ||

Refrain

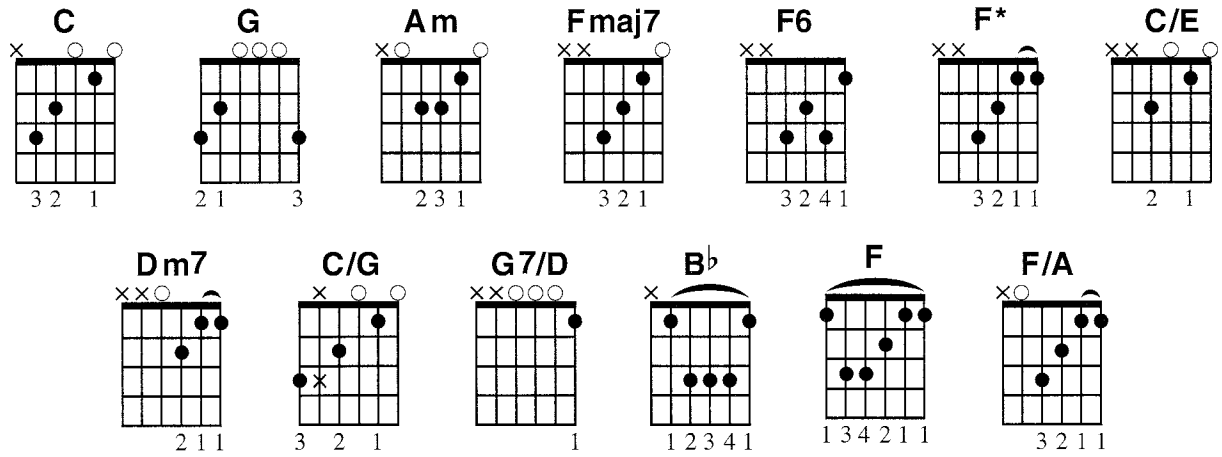
Am **C/G** **F** **C** **G**
| let it be, | let it be, | | let it be. | There will be an an - swer, let it |

^{*1} **F*** **C/E** **Dm7** **C** **Am** **C/G** **F** **C**
be. | Let it be, | let it be, let it be, | let it be. |

Interlude

G ^{*1} **F*** **C/E** **Dm7** **C** ^{*2} **F*** **C/E** **G7/D** **C** **B^b** **F/A**
Whis-per words of wis - dom, let it | be. | ||

1. ^{*3} G F C ^{*2} F* C/E G7/D C B^b F/A ^{*3} G F C 3. And :	2. ^{*3} G F C
--	--



Zupfbegleitung:
Picking Pattern:

Chord progression: **C G**

Tablature: T A B, R M z R M z R M z R M z

Melody (treble clef): a m i a m i a m i a m i

Bass (treble clef): p p

Rhythm (treble clef): Strum Pattern

etc.
usw.

etc.
usw.

*1) **F* C/E Dm7 C**

Tablature: T A B, R M z R M z R M z R M z

Melody (treble clef): a m i a m i a m i a m i

Bass (treble clef): p p p p

Rhythm (treble clef): Strum Pattern

Rhythmusbegleitung:
Strum Pattern:

*2) **F* C/E G7/D C B \flat F/A**

Tablature: T A B, R M z R M z R M z R M z R M z R M z

Melody (treble clef): a m i a m i a m i a m i a m i a m i

Bass (treble clef): p p p p p p

Rhythm (treble clef): Strum Pattern

Rhythmusbegleitung:
Strum Pattern:

*3)

Chord progression: **G F C**

Tablature: T A B, R M z R M z R M z R M z

Melody (treble clef): a m i a m i a m i a m i

Bass (treble clef): p p p p

Rhythm (treble clef): Strum Pattern

Wonderwall

Oasis - Album Version

Words & Music:
Noel Gallagher
Bearbeitung: B. Scherler

♩=87

Intro

Verse

4x

The first system of musical notation for 'Wonderwall' features a treble clef and a common time signature. The melody is composed of eighth and quarter notes, with a repeating pattern of four measures. The bass line consists of a simple eighth-note pattern. The guitar part is shown in TAB format with fret numbers 0, 1, 3, and 4. The system concludes with a double bar line and a repeat sign.

The second system of musical notation continues the melody and bass line. The guitar part includes a triplet of eighth notes (3-1-3) and a single eighth note (1). The system concludes with a double bar line and a repeat sign.

The third system of musical notation continues the melody and bass line. The guitar part includes a triplet of eighth notes (3-1-3) and a single eighth note (1). The system concludes with a double bar line and a repeat sign.

The fourth system of musical notation continues the melody and bass line. The guitar part includes a triplet of eighth notes (3-1-3) and a single eighth note (1). The system concludes with a double bar line and a repeat sign.

13

TAB 0 1 3 0 1 3 1 3 3 1

3 1 3 1 3 0 1 1 2 0 2 3

0 3 0 3 3 3 5 5 3 3 3 5

0 0 3 3

16

TAB 3 0 3 3 0 1 0 2 2 2 1 1 2 0 0 0 2 2 1 1

3 0 2 3 3 3 0 0 2 3 3 3 3 3 3 3

3 3 3

19

TAB 1 3 2 2 0 1 1 3 2 2 0 1 1 2 0 2 0 0 2 0 1 1 1 3 2 2 0 1

3 3 0 2 0 0 2 0 3 3 3 3 3 3 3 3

3 3

22

TAB 1 2 0 2 0 0 2 0 2 1 3 2 2 0 1 0 0 3 0 1 1 1 3 0 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 2 0 3

25 **Refrain**

TAB: 3 1 H 0 2 0 2 0 3 0 0 3 0 0 3 0 0 1 3 0 1 1 2 3 2 0 2 0 0 2

28

TAB: H 3 0 2 3 0 3 1 1 2 1 2 1 1 0 1 1 3 1 1 2 3 0 2 3 0 0 2 2 3 0 2 3 0 0

31

TAB: 1 2 3 3 2 3 2 0 0 2 0 2 2 3 0 2 3 0 0 0 0 1 0 0 0 1 3 1 1 3 3 2 0 0 2 0 2

34 1. 2./3.

TAB: H 3 0 2 0 1 0 2 0 1 0 2 0 3 0 2 3 2 3 0 0 2 0 1 0

Dal al $\Theta - \Theta$

⊕ Coda

37

TAB

0 1 1 2 3 2 0 2 0 0 2 2

3 0 2 3 0 3

40

TAB

0 1 1 2 3 2 0 2 0 0 2 2

3 0 2 3 0 3

Am7

2 1 4

C

3 2 1 4

Gsus4

3 1 4

D7sus4

2 1 4

Fadd9

1 3 2 1 4

G/B

1 3 4

Wonderwall

Intro

Am7 **C** **Gsus4** **D7sus4** **4x Am7** **C**
 _____ | _____ :|| _____ 1. To-day is gon-na be the day that they're |

Gsus4 **D7sus4** **Am7** **C** **Gsus4** **D7sus4**
 gon-na throw it back to you. _____ | _ By now you should-'ve some-how re-al- | -ized what you got-ta do. _____ |

Am7 **C** **Gsus4** **Fadd9** **Gsus4**
 I don't be-lieve that an-y-bo-dy | feels the way I do a-bout you now. | _____ |

(Verse)

D7sus4 **Am7** **C** **Gsus4** **D7sus4**
 _____ ||: _____ 2. Back-beat the word was on the street that the | fi-re in your heart is out. _____ |
 _____ 3. To-day was gon-na be the day but they'll nev-er throw it back to you. _____ |

Am7 **C** **Gsus4** **D7sus4**
 _ I'm sure you've heard it all be-fore but you | nev-er real-ly had a doubt. _____ |
 _ By now you should-'ve some-how re-al- | ized what you got-ta do. _____ |

Am7 **C** **Gsus4** **D7sus4** **Am7** **C**
 I don't be-lieve that an-y-bo-dy | feels the way I do a-bout you now. | _____ |
 I don't be-lieve that an-y-bo-dy | feels the way I do a-bout you now. | _____ |

Gsus4 **D7sus4** **Fadd9** **Gsus4** **Am7**
 _____ And all | _ the roads we have _____ to walk are wind | -ing. _____ And all |
 _____ And all | _ the roads that lead _____ to there were wind | -ing. _____ And all |

Fadd9 **Gsus4** **Am7** **Fadd9** **Gsus4**
 _ the lights that lead _____ us there are blind | -ing. _____ | There are man-y things _____ that I would |
 _ the lights that light _____ the way are blind | -ing. _____ | There are man-y things _____ that I would |





*-----
C **G/B** **Am7** **C** **D7sus4**

like to say to you _____ but I don't know how. | _____ | _____ Be-cause ||
 like to say to you _____ but I don't know how. | _____ | _____ I said ||

Refrain

Fadd9 Am7 C Am7 Fadd9 Am7 C Am7
 may-be _____ | — you're gon - na be the one that | saves me. _____ | — And af - ter all |

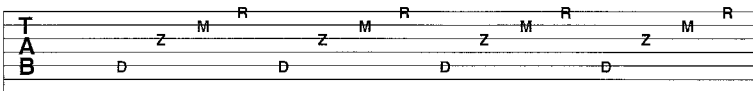
Fadd9 Am7 C Am7 Fadd9 Am7 1. **C Am7**
 _____ | — you're my won - der - wall. | _____ | _____ :||

2./3. **C** **Am7**  **Coda**  **Fadd9 Am7 C Am7**
 _____ I said || Dal  al  — may-be _____ | — you're gon - na be the one that |

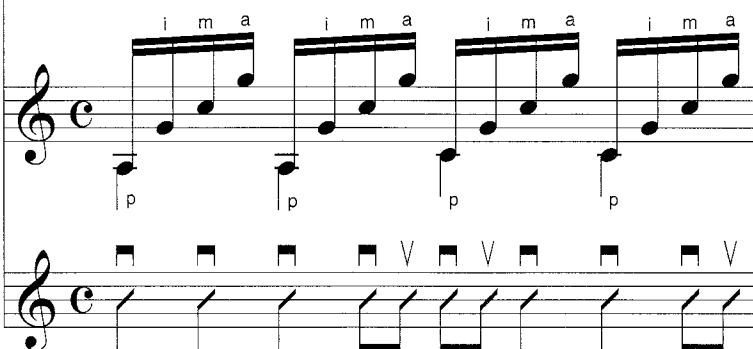
Fadd9 Am7 C Am7 Fadd9 Am7 C Am7
 ||: saves me. _____ | — You're gon - na be the one that :|| saves me. _____ | _____ ||

Am7 C

Zupfbegleitung:
Picking Pattern:

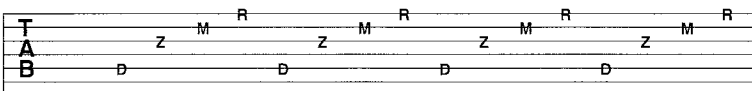


Rhythmusbegleitung:
Strum Pattern:

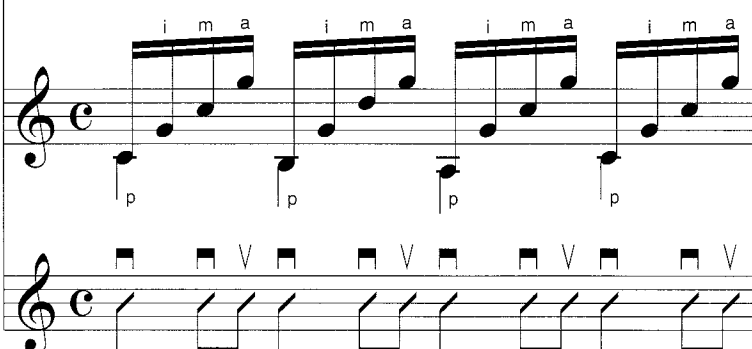


*) **C G/B Am7 C**

Zupfbegleitung:
Picking Pattern:



Rhythmusbegleitung:
Strum Pattern:



Save The Best For Last

Vanessa Williams - Album Version

Words & Music: Jon Lind,
Wendy Waldman & Philip Galdston
Bearbeitung: B. Scherler

Verse ♩ = 92

4

8

12

16

TAB

3 4 2 0 1 0 0 1 2 2 0 0 0 0 1 1 0 0 1 3 3 0

3 3 1 0 3 3 3

20

TAB

0 2 2 0 0 0 1 3 3 0 1 1 1 0 0 0 2 0 3 2 2

2 3 2 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

23

TAB

0 1 3 3 0 1 1 1 3 1 2 1 3 1 3 1 0 1 3

3 2 3 0 3 2 1 2 1 3 1 3 1 3 1 3 1 3 1 3 1 3

26

TAB

1 1 0 1 0 1 0 0 1 0 3 3 2 0 1 0

1 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3

Dal X al $\text{O}-\text{O}$

32

G

F \odot)

etc.
usw.

Am7

C

G

2 1 3

F

1 3 4 2 1 1

C/E

3 2 1



Am

Diagram of the Am chord structure on a 4x4 grid. The grid has columns labeled 2, 3, 1 at the bottom. The notes are: A (row 1, column 2), m (row 1, column 3), m (row 2, column 2), and A (row 2, column 3). There are also empty circles above the first and fourth columns.

C

x

3 2 1

Dm7
x x o 

2 1 1

Gm7

1 3 1 1 1 1

F/A

× ○

3 2 1 1

B^badd9
x

•			•	•
•		•	•	
1	3	4	1	1

B^b6/9
x ○ ○

1 2 3

Am7

x ○ ○ ○

2 1

G/B

× ○ ○

●				
			●	●

1 3 4

Save The Best For Last

1. Some - times the snow $\frac{S}{\parallel}$ **G** **F** **C/E**
 _____ comes down _____ in June. | _____ Some - times the sun |
 _____ you came _____ to me | _____ when some sil - ly girl |
 _____ comes down _____ in June. | _____ Some - times the sun |

F **G** **Am** **G** **F**
 _____ goes 'round _____ the moon. | _____ I see the pas - sion in _____ your eyes. |
 _____ had set _____ you free. | _____ You won - dered how _____ you'd make _____ it through, |
 _____ goes round _____ the moon. | _____ Just when I thought _____ our chance _____ had passed, |

C/E **F** **G** \oplus **C**
 _____ Some - times it's all _____ a big _____ sur - prise. | _____ Cause there was a time |
 _____ I won - dered what _____ was wrong _____ with you. | _____ Cause how could you give |
 _____ you go and save _____ the best _____ for last. |

F **C/E** **Dm7** **G7**
 _____ when all _____ I did | _____ was wish _____ you'd tell | _____ me this _____ was love. |
 _____ your love _____ to some | - one else _____ and share | _____ your dreams _____ with me? |

C **Gm7** **F/A**
 _____ It's not the way | _____ I hoped or how | _____ I planned, _____ but |
 _____ Some - times the ver - y thing you're look - ing for is _____ the |

B \flat add9 **F/A** **G** **F**
 some - how it's e - nough. | _____ And now we're stand - ing face _____ to face. |
 one thing you can't see. | _____ But now we're stand - ing face _____ to face. |

C/E **F** **G** **Am**
 _____ Is - n't this world | _____ a cra - zy place? | _____ Just when I thought |
 _____ Is - n't this world | _____ a cra - zy place? | _____ Just when I thought |

G **F** **C/E** **F** **G**
 _____ our chance _____ had passed, | _____ you go and save | _____ the best _____ for last. |
 _____ our chance _____ had passed, | _____ you go and save | _____ the best _____ for last. |

Fadd9 **Gsus4** **B \flat 6/9 Am7 C** $\frac{S}{\parallel}$ **Dal** $\frac{S}{\parallel}$ $\oplus - \oplus$
 _____ | _____ | _____ | _____ 2. All of the nights : |
 _____ | _____ | _____ | _____ 3. Some - times the snow |

\oplus **C** **G/B** **F/A** **C/G** **F** **G** **Fadd9** **Gsus4**
 _____ | _____ | _____ You went and saved | _____ the best _____ for last. | _____ | _____ |

*-----
B \flat 6/9 **Am7** **C**
 _____ | _____ ||